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## MACHINE IN ART HERE TO STAY.

We knew it would come. One Prof. Herkomer of the Royal Academy predicts that machine-made art will soon be all the rage. The rug weaver,



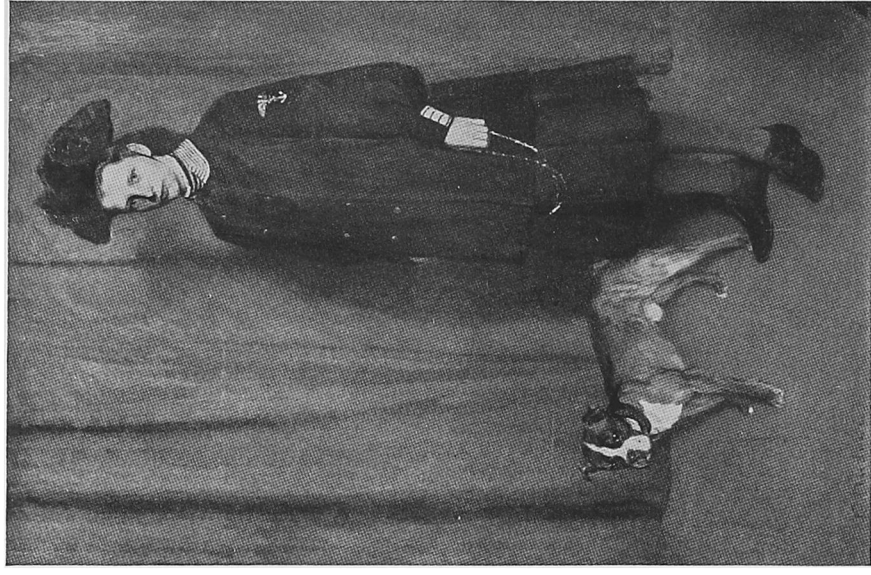
MUSIC  
By J. Scott Hartley  
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he says, seated at the loom, will create designs as delicate and valuable as the rugs now known as antique, and even the sculptor will do much of his work by mechanical aid.

And why not? The term hand-made, which has been heretofore the "open sesame" to the purses of the particular buyers, is losing its potency. What sensible purchasers want now is genuine excellence and



PORTRAIT OF MRS. GARI MELCHERS  
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PORTRAIT OF MISS B. AND HER DOG TEDDY  
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accuracy. Where a thing can be made by a machine it can be duplicated and reproduced in exact proportions.

In the boyhood of our fathers a Geneva watch, upon the works of which some patient workman had spent years in fashioning its delicate wheels and springs and pinions, was the *ne plus ultra* in time pieces. It was very expensive and it kept fairly good time, but not quite so good as the American machine-made works now sold so much cheaper.

The American improvements in watch-making have made it possible to place a reliable timepiece in every man's pocket. And the casing and other ornamental parts which can make the trinket as costly as desired are also largely produced by machinery, so that the purchaser gets much more beauty and value for his money in every way.

Much of the same transformation has taken place in every branch of ornamentation as well as of utility. A glance through the stores will reveal an infinite variety of beautiful things turned out by machinery at a trifling cost as compared with the cost of articles of anywhere near equal attractiveness formerly made painstakingly by hand.

The easy duplication of such goods places them within reach of all the classes and the masses. The multi-millionaire who makes a fad of collecting antiques may have a houseful of costly treasures, and his domicile may still be less beautiful and far less comfortable than that of the man in moderate circumstances who is content with the modern.

There is little in the antique except the name, and the notion that it is in some way superior. It will be found on investigation that our ancestors made things in the way they did because they hadn't discovered the better way which their descendants have adopted.

Prof. Herkomer says: "A Gothic window with little panes reflects upon the deficiencies of a past age. They would not have had Gothic windows then if they could have had our windows." One way the dealers have of manufacturing antique furniture is to take modern furniture and spoil it by getting it askew and giving it a seedy look by dislocation. The infatuated collector will then pay an outlandish price for it.

Machine-made art, by diffusing artistic productions of all kinds, tends to make the whole body of the people more artistic. It is therefore one of the redeeming and elevating agencies in our modern life. What is needed is not more old-line hand stuff, but more *artists* in the factories; not more arts and crafts producers in the studios, but more men and women of brains and taste in the machine-shops.

R. C.